

Spring 4-27-2003

When America Was Young: Wind Music from the Civil War Era ; A Civil War Musicale (pre-concert recital)

Lehigh University Music Department

Follow this and additional works at: <https://preserve.lehigh.edu/cas-music-programs>

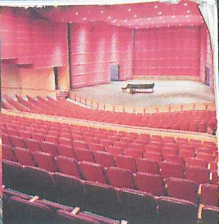


Part of the [Music Performance Commons](#)

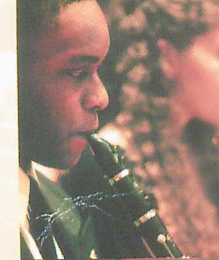
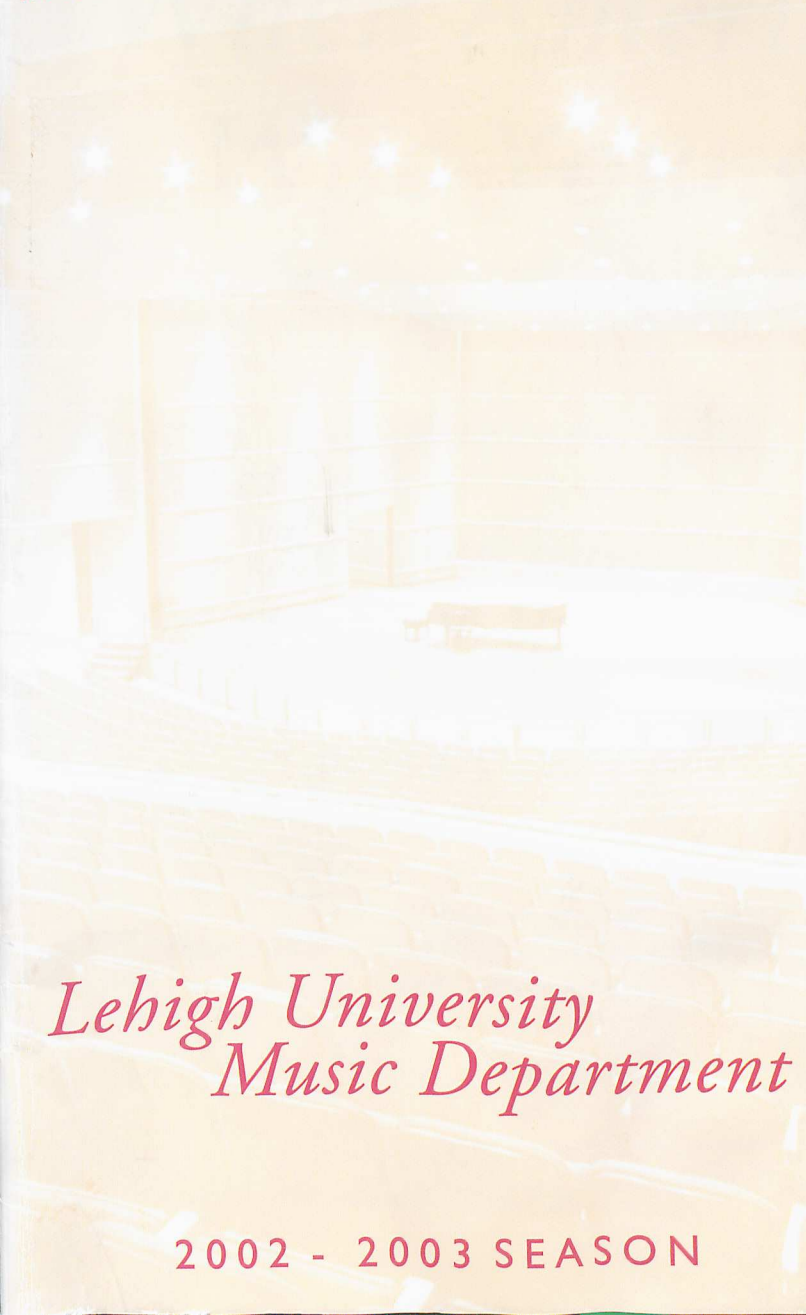
Recommended Citation

Lehigh University Music Department, "When America Was Young: Wind Music from the Civil War Era ; A Civil War Musicale (pre-concert recital)" (2003). *Performance Programs*. 443.
<https://preserve.lehigh.edu/cas-music-programs/443>

This Program is brought to you for free and open access by the Music at Lehigh Preserve. It has been accepted for inclusion in Performance Programs by an authorized administrator of Lehigh Preserve. For more information, please contact preserve@lehigh.edu.

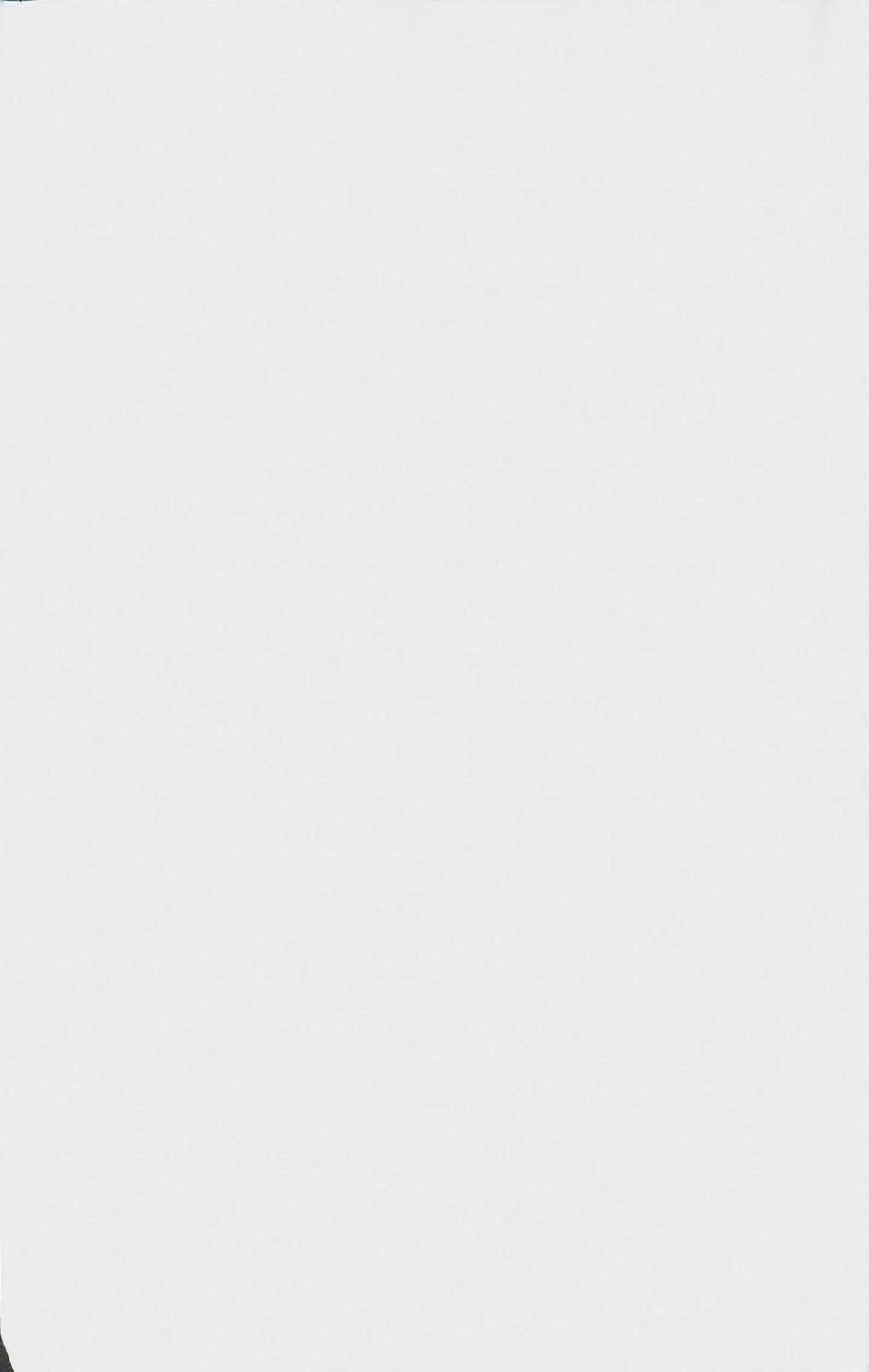


BAKER HALL • ZOELLNER ARTS CENTER



*Lehigh University
Music Department*

2002 - 2003 SEASON



Lehigh University Music Department presents

When America Was Young

Wind music from the Civil War era

featuring the

*The Wind Ensemble
at Lehigh University*

David B. Diggs, director

*ZeeK! event supported by
Creative Kids Club, FleetBoston Financial Foundation
and Just Born, Inc.*

Sunday, April 27, 2003

3:00 p.m.

Baker Hall

Zoellner Arts Center

Welcome to Zoellner Arts Center!

We hope you will take advantage of all the facilities, including Baker Hall, the Diamond and Black Box Theaters, as well as the Art Galleries and the Museum Shop. There are restrooms on every floor and concession stands in the two lobbies. For all ticket information,

call (610) 7LU-ARTS (610-758-2787).

To ensure the best experience for everyone, please:

- Bring no food or drink into any of the theaters*
- Refrain from talking while music is being performed*
- Refrain from applause between movements*
- Do not use flash photography or recording devices*
- Turn off all pagers and cellular phones*
- Turn off alarms on wrist watches*
- Do not smoke anywhere in the facilities*

MUSIC DEPARTMENT STAFF

Professors - Paul Salerni, Steven Sametz, Nadine Sine (chair)

Associate Professor - Paul Chou

Assistant Professor - William Warfield

Professor of Practice - Eugene Albulescu

Lecturers - David Diggs, Debra Field

Adjuncts/ Private Instructors - Eduardo Azzati, David Bakamjian, Helen Beedle, Lise Carlson, Richard Chamberlain, Bob DeVos, Christopher DiSanto, Scott Force, Linda Ganus, Brett Grigsby, Tom Guarna, Timothy Harrell, Tim Harrison, Bethany Heller, Carter Henry, Vic Juris, Paul LaFollette, Marko Marcinko, Kevin McCarter, Donna McHugh, Richard Metzger, Albert Neumeyer, Patricia O'Connell, Jan Opalach, Gene Perla, Irmgard Pursell, Lawrence Reppert, David Riekenberg, Gary Rissmiller, Timothy Schwarz, Eileen Wescoe, Andrea Wittchen, Larry Wright

Department Coordinator - Olga Jacoby

Libraries Coordinator - Linda Lipkis

Program Coordinator - Linda Ganus

Accounts Coordinator - Deborah Ruthrauff

ZOELLNER ARTS CENTER ADMINISTRATIVE STAFF

Managing Director - Elizabeth Scofield

Assistant - Cyndy Brinker

Audience Services Director - Sandra Anderson

House Manager - Jacob Campbell

Ticket Services Manager - Leanne Bewley

Development for the Arts Director - Susan Vengrove

Assistant Development Director - Cynthia Folkers

Assistant - Jovan Swann

Senior Marketing Associate - Jennifer Hunt

Marketing Assistant - Z. Candi Staurinos

Programming/Outreach Director - Deborah Sacarakis

Assistant - Jennifer Muller

Scheduling Manager - Annette Stolte

ZOELLNER ARTS CENTER TECHNICAL STAFF

Production Manager - Joshua Kovar

Assistant Production Manager - R. Elizabeth Miller

Audio Coordinator - James Wildman

Assistant Audio Coordinator - Erik T. Lawson

Costume Director - Pamela Richey

Lighting Coordinator - Melissa McLearen

Assistant Lighting Coordinator - Brian Fields

Head Stage Carpenter - James P. Jordan

Technical Director - Rob Leach

PROGRAM

Pre-Concert Recital

2:00 PM

Diamond Theater

A Civil War Musicale

Helen Beedle – piano

The Wind Ensemble at Lehigh University

David B. Diggs, director

Tycoon March

Thomas Coates

Trans. by David B. Diggs

Variations on "America"

Charles Ives

Trans. by William Rhoads

from an orchestration by William Schuman

The Voice of a Departing Soul (1861)

Patrick S. Gilmore

Trans. by John Philip Sousa (1892)

Edited by David B. Diggs (2002)

6th Regiment Quickstep

Claudio S. Grafulla

Trans. by David B. Diggs

American Salute

Morton Gould

INTERMISSION

Echoes of Glory (Premiere performance)

David B. Diggs

1 – First O songs for a Prelude

The General

Jordan an a Hard Road

Mocking Bird

Reveille

Dixie's Land

Inauguration March

The Girl I left Behind Me

Dearest I Think of Thee

Kathleen Mavourneen

Col. Fritz Quickstep

arr. by Thomas Coates

arr. by Gustav W. Ingalls

arr. by Hermann Arnold

Francis Scala

William H. Hartwell

Thomas Coates

II - *Hush'd be the Camps Today*

Dead March

arr. by Claudio S. Grafulla

Three Cheers - Funeral March

Dirge

arr. by Francis Scala

Amathusia Quickstep

III - *Songs at Sunset*

Graves and Co. Quickstep

William H. Graves

Come Where My Love

arr. by Claudio S. Grafulla

Lies Dreaming

Capt. Jones' Waltz

When Johnny Comes Marching Home

Sweet Home

arr. by Gustav W. Ingalls

Mont Blanc Echo Polka

arr. by Francis Scala

IV - *Proud Songs of the Storm*

Dixie/Bonnie Blue Flag

Yankee Doodle

Marsellaise

America

My Maryland

Hail Columbia

To the Standard

Star Spangled Banner

arr. by Claudio S. Grafulla

*Echoes of Glory was made possible through a grant from
the Lehigh University Faculty Research Grant program.*

The Wind Ensemble at Lehigh University

David B. Diggs, Director

Piccolo

Chris Creswell
Katie Djupman
Robin Kani
Linda Ganus

Alto Clarinet

Eudora Weaver

Bass Clarinet

Laura Strattan

French Horn

Scott Weber
Glenn Peters
Lauren Smith
Lisa Rogers

Flute

Rebecca Merola
Jessica Schocker
Ariana Gardianos
Christine Regalla

Alto Saxophone

David Dunham
Steve Giffin
Meghan Pickens
Amanda Siemens

Trombone

Matt Puzio
Randy Maurizio
Christopher Worton
Jordan Ratcliff

Oboe

Sara Lupson
Michael Kowalski

Tenor Saxophone

David Anderson
David Lewanda

Euphonium

Joel Krayner
Donnie Weissberg

English Horn

Rhonda Humbert

Baritone Saxophone

Pete Matt

Tuba

Michael Medvesky
Greg Silverman

Bassoon

Courtney Kelly
Bing Li

E-flat Trumpet

Larry Wright

Percussion

Joshua A. Eaton
Chris Jewell
Jeff Karper
Brian Simpson
Telly Ousouljoglou

E-flat Clarinet

Kerry Cullen

Trumpet

Adam Collura
Chris Cunningham
E.J. Walsh
Mike Dammer
Ryan Murray
Scott Duryea
Greg Hucklebridge
Tom Gilronan

B-flat Clarinet

Ernest Amouzou
Josh Kunz
Andrew Rakowski
Kristen Nardella
Heather Belaus
Brian Green
Leanne Bewley
Karen Miranda
Kym Murphy
Michael Ilnyckij
Dana Stow

ABOUT THE ARTISTS

David Diggs became the director of The Wind Ensemble at Lehigh University in 1998 following a successful career as a freelance musician in New York City. His playing has spanned every musical genre, from orchestra, ballet, and opera to Broadway and commercial recording. As an oboist, he has appeared as soloist with many notable musicians, and he has been responsible for several world premieres of music for band, as well as for oboe and sarrusophone. Mr. Diggs holds degrees in music theory and oboe performance.

The Wind Ensemble at Lehigh University is a select group of students dedicated to the performance of music specifically written for woodwinds, brass, and percussion. Drawn from the various colleges of the University, these students represent many diverse majors including engineering (civil, mechanical, electrical and chemical), computer science, physics, biology and psychology. In 1999 The Wind Ensemble was honored by *Downbeat Magazine*, receiving the award for the most outstanding college classical symphonic band.

PROGRAM NOTES

Thomas Coates (1803?-1895), was a native of Easton, Pennsylvania. Known as a child prodigy on the French horn, he joined a circus band at the age of ten with whom he toured the South, where he was to become acquainted with many of its future leaders particularly General Twiggs. He eventually settled in New York City and became the director of Barnum's Hippodrome Circus band and Dodworth's second band. Among his instrumentalists were David L. Downing and Claudio S. Grafulla. He established himself as an arranger, living on Broome Street, and it is noted that at one time he had six copyists working for him. In 1852 he returned to Easton to direct Pomp's Cornet Band. At the outbreak of the Civil War in 1861, Coates and the band became the regimental band for the 47th Pennsylvania Regiment, formed with units from Easton and Allentown. Upon discharge in 1862, Coates returned to New York City to work as a musical advisor to the War Department. He returned to Easton in 1870, where he lived the remainder of his life teaching and composing. Although few of his works

were published, he was known for his composition of funeral marches and dirges, which were played at the funerals of prominent men including General U.S. Grant. His last composition was for the Lehigh University Mandolin and Guitar Club Orchestra for which he was paid \$27.00. He is buried in Easton with a monument erected in 1911, which is proudly inscribed: "Father of Band Music in America."

Claudio S. Grafulla (1810-1880) was the band director for the famed Seventh Regiment of New York City. He has long been regarded as one of the finest arrangers and composers of the era, and his works appear in the books of both Northern and Southern bands. His march *Washington Grays* (ca. 1850) is considered by some to be the best march ever composed and is an international band standard. Born in Minorca, Spain he arrived in New York in 1838. After playing in several bands (it is thought that he played piccolo), he assumed the directorship of a new 7th Regimental band in 1859. The band quickly gained recognition as a polished ensemble, and grew to fifty members. The band was particularly popular during the Civil War, playing at numerous functions and concerts. As director of the band he arrived with the NY 7th Regiment on April 27th, 1861 to defend Washington, D.C. at the special call of President Abraham Lincoln.

Patrick S. Gilmore (1829-1892), born in Ireland, immigrated to the United States in 1848. An E-flat cornet player, he quickly established himself as a virtuoso of the instrument and a talented bandleader. In addition to his work in creating the professional band, with significant changes in repertoire and instrumentation, he produced some of the most mammoth concerts ever conceived. In 1872 the National Peace Jubilee included an instrumental ensemble of 2,000 and a chorus of 20,000 voices, all presented to an audience of 100,000 in a coliseum erected at the cost of \$500,000. He composed or arranged few works himself, but at his death his band library consisted of more than 10,000 arrangements.

Tycoon March was discovered in the library of the Allentown Band in an original manuscript in Coates' own hand. It probably dates from around 1872 based on the instrumentation of the Allentown Band at that time. Additional evidence of dating is that Thomas Coates returned to Easton in 1870 to resume the directorship of the Pomp Cornet Band, which had nearly the same instrumentation as the set of parts. The march displays Coates' strong style with the use of counter-melodies, dense textures and chromatic tones. Most of Coates' arrangements are currently "missing," but the few that exist demonstrate a major composer of the era.

Charles Ives's (1874-1954) first musical experiences were in the Danbury town band conducted by his father George. George Ives had been a bandmaster during the Civil War with the First Connecticut Artillery

Band. Of that experience George Ives wrote: "A space of three years servitude as leader...and one year sick, from Sept/62 to Sept/63." The *Variations on "America"* was written originally for organ in 1891. It created quite a stir as the tune *America* was considered to be a national anthem equal to *The Star Spangled Banner*. So bold were some of the variations that George Ives suggested they not be played in public performance. Ives became known for his audacious use of dissonances, polyrhythms, and musical quotes, all at the same time that he made his living as an insurance agent. The *Variations* is perhaps the first known use of polytonality.

In 1892 John Philip Sousa was convinced by promoter David Blakely to leave the Marine Corps band in Washington, D.C. to form his own professional band. Patterned after the 22nd Regimental Band of Patrick Gilmore, concert tour dates were booked with the first performance scheduled for September 26, 1892 in Plainfield, New Jersey. Two days prior to the concert Patrick Gilmore died suddenly in St. Louis. As a tribute to him and in recognition of his great contribution to the professional wind band, Sousa transcribed the song *The Voice of a Departing Soul* by Gilmore and began his program with it. Originally written in 1861 for the German-born singer Karl Formes, the lyrics are true nineteenth-century melodrama. Evidence suggests that Sousa made no score, but rather created the parts directly from the piano score.

Death's at the door!
Keep him at bay!
He's dress'd in deep black
To take me away!

Little is currently known about the *6th Regiment Quickstep* other than being written by Claudio Grafulla. The march, which is not listed in any catalog of Grafulla's works, nor in existence in any other known source, was found in the Francis Scala Collection in the Library of Congress. It exists in a small band version and in an expanded instrument version by Scala. The small band version is No. 1 in a folio of marches by Grafulla; No. 2 is the famous *Washington Grays March*. The *6th Regiment Quickstep* was possibly written for the New York Sixth Regiment (Governor's Guard) active in New York City before the Civil War and a sister unit of Grafulla's own Seventh Regiment.

American Salute has been one of Morton Gould's (1913-1996) most familiar and popular works. Based on the melody *When Johnny Comes Marching Home* by Patrick Gilmore, it was composed in 1943 literally overnight for a radio broadcast the following evening. Gould received a Pulitzer Prize in 1994, and served as president of ASCAP from 1986-1994.

Many of Gould's most enduring works have been for winds, and The Wind Ensemble at Lehigh University has recorded his *Pavane*.

Echoes of Glory

Suite based on original wind music of the Civil War era

I - First O songs for a Prelude

The General [Camp] "Is to be sounded only when the whole army is to march, and is the signal to strike the tents and prepare for departure. (If the army is to move in silence and with caution, the 'General' is omitted."

Jordan Am a Hard Road to Travel - The minstrel tradition began in the 1840's and peaked after the Civil War. Today repugnant for its blatant bigotry, the minstrel show during its time was one of the most popular forms of entertainment and employed talented composers like Stephen Foster and Daniel Decatur Emmett. Written by Emmett, probably for Luke West of the Kendall and Dickinson's Minstrel Show, it was published in 1853. In 1863 the tune would be published in the South under the title *Richmond Is A Hard Road to Travel* with lyrics by John Reuben Thompson taunting the Union army's inability to capture Richmond.

Listen to the Mocking Bird [Yorktown, Virginia - April 5, 1862] Septimus Winner's tune was one of the top ten songs from the Civil War era. It served as the signature tune of the regimental band of the 1st Virginia Infantry which participated in the battle of First Bull Run and many other important engagements. The regiment probably arrived at Yorktown just after a clever bit of chicanery by General John Macgruder. Charged with defending Yorktown, and outnumbered about ten to one, "as if massing for some desperate business, he [Macgruder] sent a column into a wood through which there ran a road in plain view of the Federal outposts. Hour after hour the Federals could see his gray troops emerge from a thicket, cross the road, and vanish again in the pines. The Federals must have counted thousands of files and must have wondered for what evil purpose so many brigades were being massed, but Magruder in reality was simply marching a few men in a circle, like an army of supernumeraries on a stage." At the same time he had the bands play quite loudly. All of this subterfuge convinced the already timid General McClellan that the Confederate forces were much larger than was actually the case. McClellan delayed his attack, and Confederate forces were given valuable time to reinforce their position.

Reveille [Camp - 6 A.M.] Camps were alive with music from dawn to dusk, with each activity of the soldier's camp life heralded by the music of the fifes and drums. The *Reveille* was the signal for the men to rise and

the sentinels to leave off challenging. The full *Reveille* consists of ten numbers, and was usually played at dawn of day, except when the troops were on the march, when the signal might be played at a much earlier hour. The men formed on their company parade grounds, and as soon as the *Reveille* ceased, the rolls were called by the orderly Sergeants.

Dixie's Land [Montgomery, Alabama - February 18, 1861] Although it is now generally agreed that Daniel Decatur Emmett wrote *Dixie* for the Bryant Minstrel Show in 1859, the history behind the current arrangement is somewhat less clear. Hermann Arnold was the leading bandmaster in Montgomery, Alabama, and for many years the legend has stated that Emmett dictated the melody to him during a tour of the minstrel show. It was said that Arnold wrote the melody on the stage wall in charcoal because he had no manuscript paper with him. This story is probably incorrect, but what is not contested is that the Arnold band played this arrangement at the inauguration of Jefferson Davis. Following the ceremony, the strains of *Dixie* were everywhere, and Davis concluded that it might make a good national anthem for the newly formed Confederate States.

Inauguration March [Capitol, Washington, D.C. - March 4, 1861] Francis Scala, leader of the Marine Band, composed this march expressly for the inauguration of Abraham Lincoln. President Buchanan called for Lincoln at the Willard Hotel around noon, and they traveled by open carriage to the Capitol. The weather was partly cloudy with temperatures in the fifties. At about 1 P.M., Lincoln came out to the special platform that had been constructed on the portico of the Capitol to deliver his inaugural address. "We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature." Peace would last just thirty-five days.

The Girl I Left Behind Me [On leaving camp - December 24, 1863] Whether Northern or Southern, the troops' departure from camp was accompanied by this air. "Private John Shea of the 16th Maine Infantry has raised funds and begun a regimental band. With the arrival of a complete set of new instruments, the band begins to practice in earnest and progresses sufficiently to lighten the tedium of long marches. On this day tents are struck and the entire regiment begins the march to Mitchell Station to the tune of *The Girl I Left Behind Me*, but the cold is so intense that the instruments freeze within five minutes, and the men must march along in sad silence."

Dearest, I Think of Thee [Orange Court House, Virginia - September 11, 1863] In preparation for a major offensive, a formal parade review by A.P. Hill's Third Corps was given for General Lee. "...twenty-five or thirty thousand men, were collected in one body all under the eye of one...The troops were formed in three parallel lines four men deep. If in one it would have extended two miles or more. It took us fifty minutes to pass around and the corps, two hours to pass in review. It was certainly a grand sight. Here we heard the 16th Mississippi band for the first time. It was a pretty full one and they played well. Their review piece was 'Dearest I think of thee,' and we thought it the finest thing we had ever heard..." Julius Leinbach

Kathleen Mavourneen [Antietam, Maryland - Noon, September 17, 1862] Irish regiments and brigades served valiantly in both the Northern and Southern armies. They brought with them not only their valor in battle, but the strong musical heritage of Ireland, and contributed it to the musical fabric of the time.

"Shortly followed the famous charge of General Meagher's Irish Brigade...the gallant Irishmen moved into battle array with the precision of parade. Prominent in its place beside the national standard the green harp of Erin was distinctly observed. As the scathing fire cut out its fearful gaps, the line halted with deliberation to readjust itself. The dead and wounded strewn the ground, thickening as the distance from the enemy lessened. Twice and again the green standard fell, but only to be promptly seized again. Vast curtains of smoke concealed the enemy, rising at intervals, disclosing him holding firmly to his post. The deadly moment of impact came, the lines impinged and the enemy, in irreparable confusion, broke for the friendly cover of the timber. The Irishmen, still maintaining their organization with commendable exactitude, pressed them in their helpless flight, until finally with shout and cheer, friend and foe were lost to view in the wood."

Col. Fritz Quick Step [Easton, Pennsylvania - September 14, 1861] DEPARTURE OF POMP'S BAND "Pomp's Cornet Band [with leader Thomas Coates], of this Borough, left for the wars, on Saturday morning last. They went to Harrisburg to attach themselves to Col. Good's [47th Pennsylvania] regiment. The Band has the reputation of being one of the best in the State, and as it was a favorite 'institution' in our Borough, its sweet strains, which our people were so often delighted with, will be much missed. The members, as individuals, were very popular, and as a consequence, were escorted to the depot by an immense crowd of our citizens...May the war be speedily brought to a termination that we may again welcome them all back to their families and friends." *The Easton Sentinel*

II - *Hush'd be the camps today*

During the Civil War more than 623,000 Americans died, a staggering number for any conflict. During battle bandsmen were often assigned to be stretcher carriers or surgeons assistants; afterward they would attend to the funeral functions. Funerals were proscribed affairs with suggestions in the manuals for appropriate music, including Dead Marches. Perhaps the most famous funeral march of the era was the "Dead March" from Handel's oratorio *Saul*, and it is reported as being played at the funeral of President Lincoln.

Dead March [Camp Fitzhugh Farm, Virginia - June 4, 1863] "I attended a very solom (sic) funeral yesterday in the 1st Massachusetts Regt. of our Brigade - a young surgeon who had been with the regiment but a short time [23 days]...He died of typhoid fever. A Sargeant that was wounded in the late battle [Chancellorsville] also died and was buried at the same time. The funeral ceremony at the camp was very solom. The coffins were then laid on two caissons, each drawn by eight horses. The coffins were covered by the national colors. An escort of about fifty men, armed, led the column with a fine band of music playing the slow and solom 'Dead March.' We followed the corpses; then came the Surgeons - seventeen in number, then the officers, followed by the privates. The whole thing was very sad and solom. We moved along at the dead march until we arrived at the Division burying ground. A hymn was sung, the caskets lowered, muskets fired, and we bid adieu to the remains of these brave men." General Robert McAllister

Three Cheers - Funeral March [Annapolis, Maryland - April 14, 1864] "This morning at 9 oclock [band member] Joseph R. Wyman died in his tent." "The Escort having been drawn up in line facing the quarters of the deceased, (musicians on the right,) at the word 'present arms' from those in command, the music will immediately give a salute of 'Three cheers' and proceed to play a funeral dirge until the corpse is brought to its proper position in line."

Dirge [Gettysburg, Pennsylvania - November 19, 1863] The Marine Band accompanied President Lincoln to Gettysburg. At 10 AM on the day of the ceremony for the dedication of the National Cemetery the bands played dirges and funeral marches for the procession from the town to the dedication site. "Now we are engaged in a great civil war testing whether that nation, or any nation so conceived and so dedicated can long endure. We are met on a great battlefield of that war. We have come to dedicate a

portion of that field as a final resting place for those who here gave their lives that that nation might live."

Amathusia Quick Step [Lancaster, Kentucky - January 19, 1864] The proper funeral would end with the funeral party traveling from the burial site with the band playing an upbeat march. John B. Bailey (9th New Hampshire Infantry) writes about the funeral of the Major of the 19th Kentucky Regiment: "Has been snowing most of the night, at about ten oclock cleared away fine. two companies of the 9th NH rode over on horseback to do escort duty. the procession moved from the church at 11:30 we playing Ellsworths Funeral March. then later played Halls Dead March. played on the return from the cemetery Amatheusia Q.S. had dinner at the hotel, then starting at two oclock on our return, arriveing at Camp Nelson at dark, after a cold rough ride."

III - Songs at Sunset

It was the custom for the military bands to play a concert each day at sunset for the troops. These usually lasted about an hour, and then the bands would go to serenade the commanding officers. The serenade was a long-standing tradition that hopefully ended with the band being invited in for refreshments.

Graves and Co. Quick Step [Camp Nelson, Kentucky - March 23, 1864] "No rehearsal today. Graves is arranging some music." Bands would add to their repertoire by copying music from other bands, being sent arrangements from New York (which had been either purchased or provided by the War Department) and arranging music of the time for themselves. John B. Bailey of Nashua, New Hampshire, kept a book in which he copied parts from other bands for transfer into the unit's own part books. Discovered in this small book were the sets of parts for three marches, including this march. The title refers to William H. Graves, bandmaster of the 1st Brigade Band, Ninth Army Corps. No other copy of this work has been found in any other set of parts.

Come Where My Love Lies Dreaming - Stephen Foster stands as one of the preeminent composers of American songs from the pre-Civil War era. Remembered for his songs *Camptown Races*, *Old Folks at Home*, and *My Old Kentucky Home*, among others, Foster died of an accidental fall in 1864. During the War, his output was diminished by chronic alcoholism, with only *Beautiful Dreamer* enduring from this period. *Come Where My Love Lies Dreaming* was written in 1855 and quickly found its way into the books of Northern and Southern bands. John Philip Sousa thought so highly of this melody that he included it in his *Pride of Pittsburgh March* as a tribute

to Foster. This version in from the 10th Illinois Cavalry band, and is a newly discovered arrangement by C. S. Grafulla.

Capt. Jones Waltz [Gettysburg, Pennsylvania - July 2, 1863] On the second day of battle the members of the 26th NC regimental band were ordered away from hospital duty to play for the troops who were recuperating from the previous day of fighting. "Both bands [NC 26th and NC 11th] played together for some time, heavy firing going on meanwhile, tho not in our immediate neighborhood. Our playing seemed to do the men good, for they cheered us lustily...We learned some time afterwards, from Northern papers, that our playing had been heard by the enemy, amid the noise of the cannon, and that they had supposed with wonder, that we were in the midst of the fight." Julius Leinbach

"When the cannonade was at its height, a Confederate band of music between the cemetery and ourselves, began to play polkas and waltzes, which sounded very curious, accompanied by the hissing and bursting of the shells..." Col. Arthur J.L. Fremantle, Coldstream Guard

When Johnny Comes Marching Home [New Orleans, Louisiana - 1863] New Orleans fell under Union control in late April of 1862, and remained there until the end of the war. Patrick Gilmore was placed in command of all musical activities in 1863, and it was here that he was to produce his first musical extravaganza. Always attuned to the general public mood, Gilmore sensed that the war would be over soon, and so wrote *When Johnny Comes Marching Home* based upon an Irish melody. Although published under the pseudonym of Louis Lambert in 1863, he was careful to include "Music introduced in the 'Soldier's Return March' by Gilmore's Band" on the cover.

Sweet Home [Along the Rappahannock River - January 1863] Usually an emotional tune for the soldiers, commanders were known to request that it not be played in the days before battle. Not long after the battle of Fredericksburg, "A fine Federal band came down to the river bank one afternoon and began playing pretty airs, among them the Northern patriotic chants and war songs. 'Now give us some of ours!' shouted our pickets, and at once the music swelled into *Dixie*, *My Maryland*, and the *Bonnie Blue Flag*. Then, after a mighty cheer, a slight pause, the band again began, all listening; this time it was the tender melting bars of *Home, Sweet Home*, and on both sides of the river there were joyous shouts, and many wet eyes could be found among those hardy warriors under the flags." General G. Moxley Sorrel, C.S.A.

Mont Blanc Echo Polka [Capitol, Washington, D.C. - June 7, 1862] The Marine Band regularly played summer concerts on the lawn of the White House and the Capitol. These concerts were cancelled following the death

of Willie Lincoln (February 20th), but the concerts had been so popular that President Lincoln requested they be resumed June 7th at the Capitol. Bandleader Scala's program that day included numerous operatic selections and concluded with the popular *Mont Blanc Polka*. However the concert "drew adverse comment for it included no 'National Airs.'" The criticism didn't stop there, for at the end of the month a writer for the Washington *Sunday Morning Chronicle* wrote: "Crashing through the crotchets, dashing past the bars – tooting out the quavers higher than the stars – macaroni airs, we heard, through the month of June – now Scala, let us hear, every Yankee tune."

IV – Proud Songs of the Storm

Concerts of the period, whether at home or in the field, usually ended with playing of "National Airs," patriotic songs which inspired citizen and soldier alike.

"April 10, 1865 – Raining this morning, while we were trying to decide whether to play this morning or not an Aid came dashing up enquireing for Gen. Potter's quarters. he told us the glorious news of Lee's surrender to Gen. Grant, and said boys can't you give us a little music? we thought we could, and don't think we ever turned out quicker or played with more vim than at this time...We played for a couple of hours, not knowing when to stop, winding up with the national airs and Yankee Doodle. The Johnnies also caught the distemper and were not outdone in making a noise, they expressing as much pleasure as we that the war was virtually over, this the happiest day we have seen in the army." John B. Bailey

Dixie / Bonnie Blue Flag [Jackson, Mississippi – January 9, 1861] This arrangement from the NC 26th Regimental Band is perhaps the most famous of all Civil War arrangements. Harry McCarthy, an Irish entertainer, wrote *Bonnie Blue Flag*, receiving his inspiration from the parading of a flag of a single white star on a blue field after the announcement of the vote to secede. The banner became the first flag of the Confederate States of America. Written to the tune of *The Irish Jaunting Car*, the song immediately became a success and was soon considered one of the national anthems of the Confederacy.

Yankee Doodle [Fort Sumter, South Carolina – April 14, 1861] WAR HAS BEGUN! Even though Major Robert Anderson has indicated that he must evacuate the fort for lack of provisions, the firebrands of South Carolina open fire early on the morning of the 12th. After thirty-four hours of bombardment, Anderson, lacking food and ammunition is forced to surrender to the Confederates. "The old battle flag...was raised to receive

the honors which showed that it had fallen without disgrace. Fifty guns were fired, and it was lowered before solemn faces and tearful eyes...The salute finished...the garrison in full uniform, were formed in line, and marched out to the air of 'Yankee Doodle'."

Marsellaise [White House, Washington, D.C. - August 3, 1861] Soldiers of each side identified with the spirit of the French Revolution and incorporated this famous melody into their own repertoire of National Airs. Prince Napoleon and his wife came to Washington as guests of the French Minister, and the first event on the week's schedule was a formal dinner at the White House. The Marine Band under Scala's leadership was in attendance to provide the musical entertainment, and in a minor diplomatic blunder they played the *Marsellaise* twice. Although it was a favorite of President Lincoln, it was perhaps inappropriate during the period of the Second Empire. The Prince is said to have taken it all in good humor by remarking: "Mais, oui, je suis Republican - en Amerique."

America - America, still a rather young nation, began to acquire new patriotic songs for its use. With new lyrics by Rev. Samuel Francis Smith, it was published in several editions in 1861. So new was its addition to the repertoire that it was still known as *God Save the Queen* in some band books. However, it would soon come to rival *The Star Spangled Banner* as the national hymn.

Maryland, My Maryland [Crossing the Potomac - September 1862] Maryland had strong sentiments toward the Confederate States, and it had been the hope of Southerners that it would secede. During the first years of the war, Southerners sang this song with the hope that its message would become true. "General Lee moved his army into Maryland...The soldiers crossed with joyful excitement, singing 'My Maryland'...with bands playing and all cheering as well-known officers came in sight." Nearly a year later (June 25, 1863) as the confederate troops made the same crossing on their way to Gettysburg, Julius Leinbach of the 26th North Carolina band would write in his diary: "Just as I reached the Maryland side of the river, I stumbled and fell on my knees, doing involuntary homage to the state. When we were again dressed, one of our men asked us to play 'Maryland, My Maryland.' Our leader being sick, I was next in authority and declined to do so, for certain reasons of my own. A member of General Pettigrew's staff was close by and heard me. He was seen to smile as he moved away and not long after an order or request came from the general that we play that piece of music. I did not decline again..."

Hail Columbia [National Union party convention, Baltimore, Maryland - June 8, 1864] President Lincoln is nominated as the party's candidate for the upcoming national elections. "The party platform called for the integrity of the Union, quelling of the rebellion, no compromise with the rebels, and a constitutional amendment ending slavery...Upon the

nomination, the long pent up enthusiasms burst forth in a scene of wildest confusion. 'Hail Columbia' from the band increased the racket." No president has been elected to a second term since Andrew Jackson in 1832.

To the Standard [Appomattox Courthouse, Virginia- April 12, 1865] "The momentous meaning of this occasion impressed me deeply. I resolved to mark it by some token of recognition, which could be no other than a salute of arms...our bugle sounds the signal and instantly our whole line from right to left, regiment by regiment in succession, gives the soldier's salutation, from the 'order arms' to the old 'carry' - the marching salute...[Confederate General Gordon gives] profound salutation as he drops the point of his sword to the boot toe; then ...gives word for his successive brigades to pass us ... honor answering honor. On our part not a sound of trumpet more, nor roll of drum; not a cheer, nor word nor whisper of vain-glorying, nor motion of man standing again at the order, but an awed stillness rather...Lastly, - reluctantly, with agony of expression, - they tenderly fold their flags, battle-worn and torn, blood-stained, heart-holding colors, and lay them down; some frenziedly rushing from the ranks, kneeling over them, clinging to them, pressing them to their lips with burning tears. And only the Flag of the Union greets the sky!"

Gen. Joshua Lawrence Chamberlain

Star Spangled Banner [Fort Sumter, South Carolina- April 14, 1865] Although not made the national anthem until 1931, Union bands played the *Star Spangled Banner* at nearly every concert and event. The Civil War was nearly over, following the surrender of General Robert E. Lee at Appomattox Courthouse on April 9th. General Robert Anderson returned to the fort, and heard this arrangement as part of the ceremony in which he raised the very same flag that he had lowered four years earlier at the surrender of the fort. "The scene of rejoicing that followed as the flag reached the top of the staff was indescribable...As the starry banner floated gracefully to the strong breeze, the joyful demonstrations were...responded to by music from the bands."

"It is all over now, and the last of the veterans are gone, and we are left with the memories. We try to say what all of this means to us and our words are very imperfect instruments; use them as well as we can, the deeper meaning of these boys and what they were up against and what it all amounted to still eludes us. We can only sing, or whistle it, or listen and drum with our fingers while a band or a quartet or a chorus gives it to us; and back of it all are the immense marching armies...moving on through suffering and hardship and loss to an obscure but valid victory of the human spirit in which we today are full partners, whether we come from north or south of the mystic line which once divided the country into halves."

Bruce Catton

Echoes of Glory is based on original wind music of the Civil War era. Obvious wrong notes have been corrected, some forms have been truncated and the whole has been rescored for contemporary instruments. Throughout the intent has been to maintain the spirit and character of the original music.

A project of this magnitude is only made possible with the help and support of numerous people. I would like to thank them all for their guidance, generosity and patience:

Dr. Nadine Sine - Chair, Music Department

Lehigh University Faculty Research Program

Linda Lipkis - Music Library Coordinator

Pat Ward - Inter-library Loan, Linderman Library

Mary Gordon Roberts

Dr. Nola Knouse - Director, Moravian Music Foundation

Becki Plunkett - Special Collection Archivist, State Historical Society of Iowa

Tom Knowles - American Antiquarian Society

David Smollen - New Hampshire Historical Society

Robert Sheldon and Loras Schissel - Library of Congress

Dr. William A. Bufkin - Civil War Band Historian

Ron Demkee - Director, Allentown Band

Edmund Boyle - Fifer

The Wind Ensemble at Lehigh University - without whom this would not have been possible.

And special thanks to my family Grace, Christina and Gordon for your many long hours of listening to stories, traveling to far away places and generally putting up with Dad while enmeshed in "The Project."

Sources:

<i>Hail Columbia</i> <i>America</i>	25 th Massachusetts Regimental Band American Antiquarian Society, Worcester, MA
<i>Dixie/Bonnie Blue Flag</i> <i>Maryland, My Maryland</i> <i>Capt. Jones' Waltz</i> <i>Dearest, I think of Thee</i>	26 th North Carolina Regimental Band Moravian Music Foundation Winston-Salem, NC
<i>Dead March</i> <i>Sweet Home</i>	Port Royal Post Band NH Historical Society, Concord, NH
<i>Star Spangled Banner</i> <i>Mocking Bird QS</i> <i>When Johnny Comes Marching Home</i>	Port Royal Post Band Library of Congress Washington, D.C.
<i>Amathusia Quick Step</i> <i>Jordan Am a Hard Road</i> <i>Marsellaise</i>	Manchester Cornet Band Manchester Historical Society Manchester, NH
<i>Graves and Co. QS</i>	Part books of John B. Bailey NH Historical Society Concord, NH
<i>Mont Blanc Echo Polka</i> <i>Inauguration March</i> <i>Dirge</i>	Francis Scala Collection Library of Congress Washington, D.C.
<i>Come Where My Love Lies Dreaming</i> <i>Kathleen Mavourneen</i>	10 th Illinois Cavalry Band Iowa State Historical Society Des Moines Iowa
<i>Col. Fritz Quickstep</i>	Ellsworth (Maine) Brass Band Private Collection
<i>Yankee Doodle</i>	<i>New and Improved Instructor for the Drum</i> by Col. H.C. Hart
<i>Reveille</i> <i>Three Cheers-Dead March</i> <i>The Girl I Left Behind Me</i>	<i>The Drummers' and Fifers' Guide</i> by George Bruce and Daniel D. Emmett
<i>Dixie's Land</i>	Montgomery Historical Society Montgomery, AL
<i>The General</i> <i>To the Standard</i>	Cavalry Tactics Manual

Friends of Zoellner Arts Center 2002-2003 Season

The Board of Trustees of Lehigh University gratefully acknowledges and recognizes the following alumni, friends, corporations and foundations for their generosity in supporting the annual campaign for the Friends of Zoellner Arts Center:

Presenting Sponsor

First Union

Sponsor

Air Products and Chemicals, Inc.
Alvin H. Butz, Inc.
Chaddsford Winery
Creative Kids Club
Linny and Beall Fowler
Lutron Electronics Company, Inc.
Morning Call
Pennsylvania Council on the Arts
Carl and Dian Petrillo
Target Select Cable Advertising
The Express-Times
The Rider-Pool Foundation
The Wood Company
Victoria and Robert Zoellner

Producer

Dexter F. and
Dorothy H. Baker Foundation
June and Leon Holt
Priscilla Payne Hurd
Nelson and Pat Markley
Mid Atlantic Arts Foundation
Pepsi-Cola Company
Tallman, Hudders and Sorrentino, P.C.
Mr. and Mrs. H.A. Wagner

Maestro

Cynthia and Peter Andersen
Anonymous
Hank and Joanne Barnette
Marianne C. and William H. Bux '58
W. Robert and Georgeina G. Christie
Reynard and René de Foxxe
Mr. and Mrs. Leonard R. Dimmick
Gregory and Jean Farrington
Marlene and Arnan Finkelstein '58
FleetBoston Financial Foundation
Andrea and Oldrich Foucek
Carol C. Graff
Mr. and Mrs. William Hecht
Carl F. Henzelman, Jr. '45
Just Born, Inc.
Mary Ann and Daniel Kelemen '54
Pat and Tucker Lyons
Ruth and Charles Marcon
Rodale Inc.
Elizabeth Scofield and
James R. Tanenbaum
Roland and Doris Sigal
Carol and Joseph Snyder '65
Dale S. Strohl
Bob and Anne Teufel
Steve and Julie Thode
Dave and Margie Williams

Artist

Mr. and Mrs. Sarkis Acopian
Joseph R. and Michele B. Amato '76

Richard and Judith Aronson
Terri and Jim Bartholomew
Raymond and Elizabeth Bell
Peter Bennett and Jean Nevins
Bobb and Joan Carson
Bryon D. and Janet L. Cook
Red Culver
John and Carol Daniel
Bill and Anne DeCamp
Bonnie and Steve Devlin
Dick Durand and Jan Redinger
Nora Ann and Mohamed El-Aasser
Mark and Anke Ellis
Susan and Bob Gadomski
Michael and Anne Golden
Mr. and Mrs. Harry Grigg
Carol and Norman Hammer '40
Martin P. Harmer and
Andrea J. Pressler
Tom and Marsha Hersh
Dr. and Mrs. Richard Hertzberg
Bob and Betsy Holcombe
Dr. and Mrs. Herbert C. Hoover, Jr.
Theodore U. Horger
Yong and Sook Kim
Jane and Jerry King
Julia E. Klees MD, MPH
Mr. and Mrs. John Kotran
Joseph and Ichiko Long
Kira and Steve Mendez
Mr. and Mrs. Eugene Mercy, Jr.
New England Foundation for the Arts
Ken and Mariel Petrini
Deborah Sacarakis
Mr. and Mrs. Abram Samuels
Linda and Walter Silowka
Don and Betty Smyth
Ardyth and Frank Sobyak
Mr. and Mrs. J. William C. Succop
Krista and Tim Tate
Liz and Ferd Thun '56
Barbara and Charles Vengrove
Susan and Marc Vengrove
Ricardo and Martha Marchena Viera
Sharon and Ron Yoshida
James R. Young

Fellow

Mr. and Mrs. David Adams IV
Anonymous
Dr. Muriel M. Berman
Jeff and Carol Boerner
Bomboy Incorporated
Paul D. Braden
Israel and Ruth Buck
Lynn and Mike Butts
Carla D. Chiapella, M.D.
Leah and Peter Cianfrani
Ann and Bill Clark '45
Martin D. Cohen Family Foundation
Mr. and Mrs. Samuel Croll, Jr.
Dr. and Mrs. George J. D'Angelo
Mr. and Mrs. John S. Detweiler

Carol and Adrian J. DeYoung
Carol C. Dorey
Mr. and Mrs. Alfred E. Douglass III
Brad and Ellen Drexler
James Edwards and
Jamie Musselman
Bertram and Joyce Elsner
Roberta and Jeff Epstein
Dr. and Mrs. Mark Erickson
Marjorie and Heather Faust
Dr. and Mrs. Arthur Fetzter
Edward P. Foster
Lisa and Barnett Fraenkel
Linda and Bob Freedman
Jerry and Bette Friedenheim
Hannah Stewart-Gambino and
Giacomo Gambino
James Gore III
Terry and Mary Jane Hart
Elisbeth and Steve Haymon
Valerie and Richard Holt
Mr. and Mrs. George W. Howey
Brenda Johnson
Dr. Aoun and Teresa Kara
George and Soteria Kledaras
Rudolf and Dagmar Kroc
Gary and Sandra Liddick
Stephen and Kathy Link
Charles and Marie Luthar
Valerie A. Livingston and
Charles E. Lyman
Mina S. Mazdai
William F. Murphy
James M. O'Hara
Mr. and Mrs. Lanny R. Patten
Jon Peisinger
Pennsylvania Blue Shield/
Highmark Company
Wayne and Ruth Pocius
Rosina Perin Popovice
Pure Magic Productions, Inc.
Ruth and Shelden Radin
Elizabeth Rich
Mr. and Mrs. Herman L. Rij
Jay and Jan Ruhle
Jack Ryan
Rudy and Elsie Schumacher
Nathan and Luz Schwartz
Adrienne and Terry Seymour
Frances S. Sidovar
Neal G. Simon and
Susan Kowalchuk
Michael and Phyllis Sinclair
Darbin and Debby Skeans
Charles and Christine Smith
Miriam R. Sursa and
Sandra C. Fickes
Elliot Sussman and Jody Carr
Hugh Sweeney
Alex and Karen Tamerler
Jeff and Annie Tarnoff

Kate and Tony Vengrove
Marilyn and Paul Wagner '57
Richard and Melody Weisman
Mr. and Mrs. Daniel C. Wells
Robert and Virginia Williamson
Jerri and John Wood

Patron

Louise and Bill Banko
Jacqueline M. Fetsko
Jean P. Franz
Nancy and Michael George
E. R. Hertzog
Betty and Bill Hittinger
Renee and Patrick Kleaveland
Joshua Kovar and
Deborah E. Andrus
Joan A. Kraft
Margaret Plympton
Barbara and Andy Senchak
H. Stanley Stoney '59
Pamela and Laurence Tarica
Janet Tucker
Robert and Lee Wei
Jane and Louis Weinstock '36
Karen and George White

Associate

Mr. and Mrs. Tim Boyer
Kathleen and Graham Briggs
Madeline and Bob Brown
Dr. and Mrs. P.J. Del Vecchio
Katherine and Robert E. Donatelli
Jim and Michelle Duane
Margaret Brogan Eastham
Don and Lois Garaventi
Deborah S. Haight
Frederick and Carolyn Harding
Kenneth D. Hendrix and
Patricia K. Girke
Peggy and Jim Hobbs
Dr. and Mrs. Robert C. Hunsicker
Peter Jakubowski
George F. Jaman and
Mary Paltadakias-Jaman
Jacob and Maria Kazakia
Arthur E. King
Joseph and Mary King
Ronald E. Lipetz '62
Mr. and Mrs. Garrison H. McClure
Eloise W. Miller
Dr. and Mrs. Richard Mistretta
Joan Moran
John and Anne Ochs
William and Nora Paltadakias
Julie and Kline Pepper
Heinz G. Pfeiffer
Mr. and Mrs. Neil Powell
Denise and John Sale
David and Harriet Schaper
Faith and James Snyder
Mimi and Bill Stanford
Michael and Judy Stoner
Dr. and Mrs. Phil Tighe
LaVerne M. Williams
Eleanor and Joseph Workman
Sherri Yerk-Zwickl and
William Zwickl

Friend

Elizabeth Abrams
Dr. Nadeem V. Ahmad
Dr. Terry and Karen Anderson
Sandie Feinman Antar
Maryanne Barone
Lydia W. Beaumont
Mr. and Mrs. Robert W. Bell
Donald and Lygia Bellis
Mary Sue W. Benken
Harriet and Marius Bressoud
Wayne and Sue Cady
Marianne E. Chabot
George and Carolyn Conard
Dr. and Mrs. Michael Danjczek
Don and Jean Davis
Robert and Barbara Dedio
Frederick S. Dornblatt
Lars and Julie Eng
Joan and Norman Failla
Adam P. Fenton
Cynthia Folkers
Gerald C. Fornwald
William and Lois Frederick
Vincent J. Gentilcore
Gillian K. Girvin
Muriel Glickman
Rose Lee Goldberg
Timothy R. Gorski
Deanna P. and
Richard W. Granville Jr. '54
Judith Guise
Leon and Lynne Harbold
Jim, Sue, Callie and Prenna Harlan
Ned and Linda Heindel
David L. Heine
James and Linda Henry
Anita L. Hermany
Mr. and Mrs. George Jahada, Jr.
Nancy and George Kantra '58
Karin Kellerman
Nadine M. Kennedy
Ms. Toni Feuer Lattimer
Walter and Joanne Leiss
Jason D. Lee
Mr. and Mrs. Michael J. Lieberman
Willard and Margaret Marshall
Drs. George and Carolina McCluskey
Dr. Marilyn McDonald
Edward G. Mittal
Ronald and Catherine Mordosky
Donna Neff
Mr. and Mrs. James W. Niemeyer '43
Nicholas Noel, III
George Ortwein
David C. Parke
Harriet L. Parmet, Ph.D.
Ken and Cathy Peoples
Donna Pidcock
Mr. and Mrs. W.C. Pijawka
Mary T. Pongracz
Sharon Pratt
Bonnie and Greg Puzio
R. E. Reusser
Dr. David Rich
Eugenia Y. Robson
Dr. and Mrs. Marvin Rosenthal
Judith and David Ross
Bob and Judie Rossell
Mr. and Mrs. John Rossi
Adam and Penny Roth
The Rothman Family
William and Ruth Rusling
Dianne E. Schellenberg
John W. Segraves
Jean M. Seibel
Jeffery J. Sernak
Dr. and Mrs. William W. Sharkan
Fred and Ginny Shunk
Ken and Micki Sinclair
Blu Smith
Dr. and Mrs. Joseph Smith
Diane Stanczak
John W. Stemler
Bruce Swan
Froy and Dick Thompson
Dr. Adriaan and
Maria Van Gaalen
David V. Voellinger and
Lona M. Farr
Stephen and Lenore Wagner
Carl F. Waldbieser
George D. Watkins
Andrea Waxman, M.D. and
John Campion, M.D.
Lorraine and Paul Wiedorn
Ben and Ellie Weinberger
Lynn and Philip Weinzimer
Mervin C. West P.E., '51 EP
Maryanne C. Yankovich
Jill and David Yannarell
Judith, Jessica, and Kayla Young
Mr. and Mrs. William J. Young
Mrs. Edward A. Zouck

List complete as of April 10, 2003.

Errors or omissions should be brought to the attention of Cynthia Folkers, assistant development director for Zoellner Arts Center, at 610-758-5322 or 800-523-0565 or email cynthia.folkers@lehigh.edu

Lehigh University Music Department

2002-2003 Season

September

8 at 3 pm
22 at 3 pm
29 at 3 pm

Faculty Recital: Timothy Schwarz, violin
Faculty Recital: Debra Field, soprano, and friends
Faculty Recitals: Lise Carlson, soprano / Helen Beedle, piano

October

6 at 3 pm
18, 19 at 8 pm
25, 26 at 8 pm
27 at 3 pm

Nurtured by Music, Food, and Love: A Suzuki Benefit recital
Philharmonic Orchestra: *The Tempest and Other Tales*
Choral Arts: Beethoven's Ninth Symphony; new work by Sametz
Eugene Albulescu, piano : *Unlikely Romantics*

November

2 at 8 pm
9 at 8 pm
10 at 3 pm
17 at 2 pm
17 at 4 pm
24 at 3 pm

New York Jazz Rep Orchestra: *A Night at the Apollo*
Jazz Ensemble, Band and Combo: jazz old and new
Fusion Fest: *Brazilian Jazz*
Senior Recital: Tae Sakamoto, piano
Senior Recital: David Dunham, saxophone
Wind Ensemble: *Fiesta!*

December

2-6 at noon
7 at 8 pm
8 at 4, 8 pm

Noon Recitals: solo performers and chamber groups
Philharmonic Orchestra: Vivaldi's *Four Seasons* and more
Choral Arts: Christmas Vespers at Packer Chapel

January

24-25 at 8 pm,
& 26 at 3 pm

The Music Man: Meredith Willson's Tony award-winning musical;
Laura Johnson, director and Paul Salerni, conductor

February

9 at 3 pm

Jazz Faculty: an afternoon of jazz

March

2 at 3 pm
23 at 2 pm
29 at 8 pm
30 at 3 pm

East Winds Quintet, with Eugene Albulescu, piano
Junior Recitals
Choir: *Renaissance Masters and More*
Senior Recital: Katherine Fay, piano

April

4 at 8 pm
10 at 8 pm
11 at 8 pm
12 at 8 pm
13 at 3 pm
14-16, 21, 22
25, 26 at 8 pm
27 at 3 pm
28 at 8 pm

Jazz Ensemble, Band and Combo: big band classics plus new works
Symphonic Band: spirited works for a spring evening
New York Jazz Rep Orchestra: premiere of *Water Suite*
Philharmonic Orchestra: Concerto Competition winner plus others
Fusion Fest: *Music of Weather Report*
Noon Recitals: solo performers and chamber groups
Choral Arts: Britten's *War Requiem*
Wind Ensemble: *When America Was Young*
LUVME: student composers concert